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DESCRIPTION OF COLORED PLATES OF INTERIORS.

THE staircase hall (on opposite page) is decorated with the "Birge Velours," a new class of papers in which different colored flocks and metallic bronzes are combined. The lower two-thirds of wall is papered with a basket pattern of interweaving bands of dull red flock on a terra cotta ground, and the upper third of wall and all the second story side wall is papered with pattern of woodbine leaves and vine in terra cotta colored flock, on a ground of dull blue green, flecked with fine lines of steel bronze. A border, four and a half inches wide, is used at the top of lower two-thirds, and a nine-inch border of same coloring next to ceiling.

The ceiling is thrown into one panel with a style of plain color and decorated border. The high dado, at least two-thirds the height of the room, adds greatly to the dignity of the decoration.

It should not be carried up the stairs, as is customary with what are known as "stair dados," but should be finished to an even height from floor level all round the hall. The staircase and "antique chest" are of carved oak, the marquetry floor of pattern in oak, walnut and mahogany.

Morning room (opposite page 92) is a suggestion for decoration of room about ten feet in height. The frieze is three feet wide with a four-and-a-half inch border above and below, and a picture molding below lower border. The frieze, in designing, printing, and coloring, is one of the finest examples of American decorative paper hangings. Some twenty-nine blocks were necessary in printing the plate in order to give one a proper idea of the effect. The pattern represents the top of a stone wall over which trails a vine of morning glories, and beyond the bold flower and foliage of the hollyhock. The wall below the frieze is papered with a flat pattern in yellow olive tones on a dull blue ground.

The ceiling is papered with a decoration, colored and designed to harmonize with the frieze, all in flat stencil treatment with the exception of the flowers in the corners and at the sides, which are treated as realistic as possible. The furniture and casings of room are in dark mahogany, and the marquetry floor in mahogany, walnut and ash. The drapery is of satin and stamped and embroidered silk plush.

IMITATION STAINED GLASS.

IT is hardly justice to ignore imitations. There is often as much thought given to the production of a cheaper counterfeit as in the formulation of the original, and in this rapid age when the fashions of to-day are the antiques of to-morrow, the presence in the market of economical substitutes of expensive articles, made expensive through their demand by the prevailing craze, the world in general, is enabled to keep pace in its furnishings with the dictums of its society. The massive steel armor which graces the wall of the castle, belonging to some aristocratic pedigree in England, is no more massive and has no more "steely" appearance than that which hangs within the rooms of an American clerk, who, with the same refined feelings as his foreign cousin, is without the means to adequately gratify it, although the American's armor may be stamped from sheet metal, or made from brilliant and deceptive papier maché.

To those in moderate circumstances imitations are certainly decorative blessings, and there should be no hesitancy in indulging for decorative purposes in the bogus, when the genuine is not attainable.

There is no more pleasing phase of furnishing

than that which admits the presence of stained glass. The cost of glass itself has been an obstacle to many who would be glad to indulge in it, for while recognizing its value as an accessory to the house beautiful, even the very reasonable figures at which it may be had counted as an objection to its use. Again, there are very many windows so situated as to make it undesirable to change the glass, and for such, an imitation may be very properly advised.

To meet these very requirements there have been made many substitutes for stained glass, all of them taking the form of a translucent material stamped or printed with a colored design. In answer to a great many inquiries as to the appearance and the merit of these imitations we give this month a colored plate with examples. That we illustrate (opposite page 104) is the Glacier Window Decoration.

Accepting the description of this glacier, offered by the manufacturers, we would say, it is a

PARLOR ORGANS.

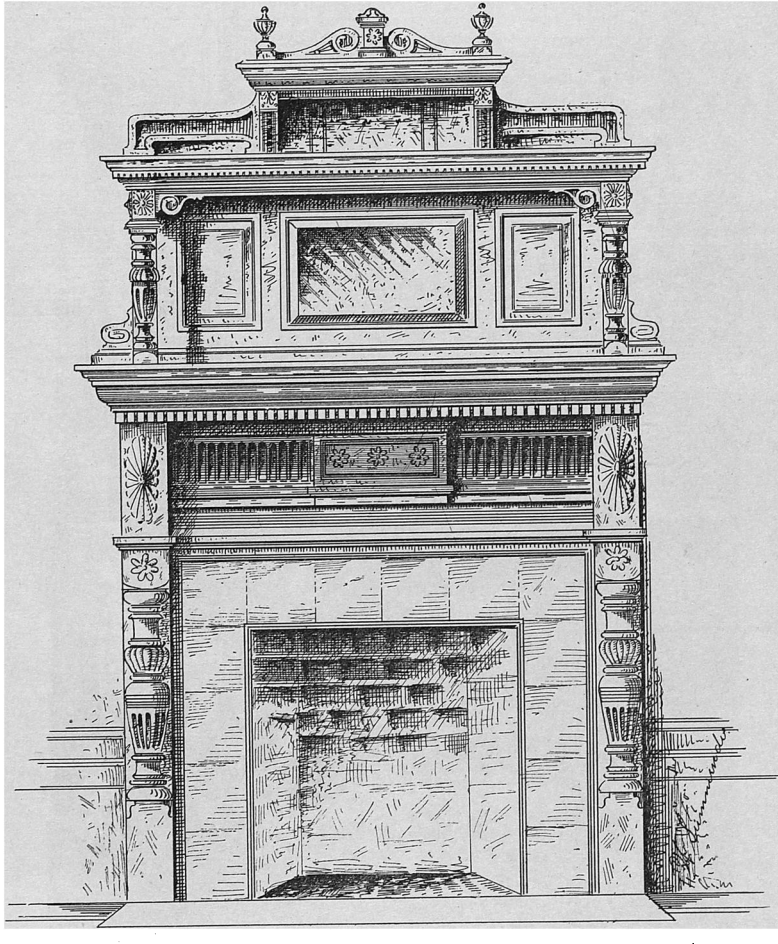
FOR musical reasons it might be wished that the whining parlor organ and the asthmatic melodeon might be replaced in our household by pipe organs. Surely they would not cost much more; they would be as easily played; they would last much longer; the tone is far better and, apart from musical considerations, the pipe organ is a handsomer instrument than the reed organ. To be sure, the makers of melodeons turn out a great deal of handsome cabinet work, with gilded incrustations, panels of rich woods, ornate moldings and scroll work; but you feel, when looking at such instruments, that they are very fine shams, and that, like some people, when you merely see them you know all that it pays to learn of them. You feel that the poor cause is not worthy of so fine an effect. With a pipe organ it is different. The "king of instruments" possesses a power and dignity worthy of handsome external suggestion or presentment, and the very fashioning of it, even in a simple form, indicates it as a thing of more strength and consequence than the desk-like "organ" of bellows and reeds.

A cabinet organ case looks like a handsome disguise, but an organ with a rank of glistening pipes to show has something honest and genuine in the face of it. The decorative effect of these metal pipes is better than that of shiny veneer on common parlor organs, and they allow, too, of a degree and kind of decoration original and grateful as compared with the conventional equipments of a drawing-room.

A pipe organ lately constructed by an American builder for domestic use, is a handsome instrument of unique pattern. Its pipes are not encased, except those of one stop, some two octaves in extent, that form a row exposed under an entablature in the center, just above the key-board. The larger pipes are arranged in a flattened spiral, projecting from the top of the case, with the largest and longest pipe in center. Rich carving covers the case, the sides of which narrow from keys upward in two graceful curves, giving it somewhat of a pyramidal effect. Three carved panels extend across the front just beneath the keys, which are themselves decorated with a small pattern, on each ivory front, in the form of half of a round-leaved flower. Above the keys the surface bears a profuse acanthus-

like decoration, carved in relief, that seems gracefully swaying about the entablature before mentioned. The squareness of this entablature is broken by insertion at its top, of an almost circular figure, containing a conventionalized sextuple leaf, and the pipe tops of the small, ornate row are so arranged as to meet the lower half of this circle. At the upper corners of the case sit little carved figures of cupids playing on pipes and cymbals. The pipes are of silver, and, conjoined with the exquisite workmanship of the case, form as handsome a piece of furniture, if it can be called that, as may be seen outside of a church.

In churches the decorator has an ample scope. I have seen organ fronts so beautiful in form and color that they were worthy to be played upon by angels, and some that had a musical suggestiveness in their decorations that stimulated almost like music itself. Those faces on the large pipes of Boston's great organ haunted me for years. They were consonant with the size and power of such an instrument; consonant, too, with the oaken giants that upheld it, and with the bronze statue of Beethoven standing before it, in rapt and gloomy inspiration. From the opened mouths of those strong Græco-Gothic but sphinx-like faces seemed to swell the melody that rose and fell on the thunder of the full diapason.



DESIGN FOR MANTEL AND FIRE OPENING, BY W. SUMMERS.

material supplied in transparent adhesive sheet, in the shape of borders, corners and centre pieces, ground patterns for covering large areas, etc.; the variety of sizes being such, that any window can easily be covered; while designs issued are numerous. The number of separate and distinct patterns issued up to the present date is about 150, and, in addition to these, a large number of designs by the best artists are in course of production, and will appear from time to time. To assist the purchaser, sheets of suggested arrangements, or combinations of the designs, are printed and supplied at a very low charge.

The instructions for affixing the "Glacier" are very simple—the glass is to be cleaned, uniformly moistened with a sponge, and the material applied. When dry it cannot be removed from the glass; will not crack, curl up, or be affected by heat or moisture. The only care necessary is that of avoiding the air bubbles which might remain underneath, a little rubbing with a soft cloth will ensure their removal and obtain what should always be attained, close contact with the glass at every point. When a number of pieces are joined together on glass to form a design, the joints may be visible, and to cover these, and to imitate the leads of real glass, slips of black material of proper width are supplied in convenient boxes.